

# Movie Makers

May—June, 2003

Volume 13 No. 3

The American Motion Picture Society

**Sponsors of the oldest continuing Film/video Festival in the world.**

## *Keeping Track of Shots*

Ned Cordery

**I**n the November/December issue of *Movie Makers* I wrote about the preparation for editing and the need to know our material and where to find it. Recently I came upon a piece of software that is designed for cataloging DV, named CatDV. This is one of the best finds I have made in ages and it has transformed and simplified my cataloging and at the same time made it more complete and interesting. I am still at the learning phase but am impressed enough to share my experience to date and hope to hear from other users. There are two versions of CatDV, a Professional Edition and a Personal Edition. I am using the Personal Edition

What does CatDV do? It can be used in two ways, first to collect and store information from within an editing program and secondly to log information from DV tapes and store it as both data and as highly compressed thumbnail movies with sound.

I use Cinestream 3.1 on a PC with Windows XP Home but the Windows version is suitable for use with Windows 98, NT4, 2000, ME and XP. CatDV works with the best known NLE programs. There are two versions for the Mac for, OS9 and OS X.

The CatDV program is downloaded from their site at [www.squarebox.co.uk](http://www.squarebox.co.uk) the personal version costs \$80 and to build logs from tapes

via firewire it is necessary to download an additional plug-in from an Australian site, [www.abstractplane.com.au](http://www.abstractplane.com.au) at a cost of about \$30. There is a 30 day trial version of CatDV available as a download. I am no computer expert and approach these exercises with a degree of fear and trepidation but everything went smoothly and carefully following the instructions everything worked. I checked and all the other programs on my computer still functioned. If you want to read up on the program before you commit the manual can be downloaded as a .pdf file and is packed with information. There is also a 6 page .pdf file "White Paper" that gives a detailed overview of the program and its func-

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## Movie Makers

Dedicated to the interests of the Serious Motion Picture Maker.

**Vol. 13 May—June 2003  
No. 3**

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**George W. Gushman  
Founder  
1909-1996**

Matt Jenkins, Editor

The AMERICAN MOTION PICTURE SOCIETY is not connected with any other organization, society, club or association. The Society does not offer dual, club, nor group memberships.

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## From the Editor

I have made a difficult decision. In the middle of editing my latest documentary on the U.S.S. Nautilus, I have finally realized that the quality of the audio for my interviews is extremely poor. I have adjusted the EQ, boosted volume, removed the worst parts, added a music bed, ran the audio through a filter in Cool Edit Pro, but still the echo and extraneous noise hurts the audio. I recorded the interviews in the Sub-force museum located in Groton, Connecticut and have a fantastic backdrop. However, the noise from tour groups passing through overwhelms my interviewees.

So I've made the decision to redo the interviews, provided the participants are willing. And right now they have indicated they will redo the interviews. I still have some production money left for this production so costs will be taken care of. I can schedule the travel and interview so it won't conflict with my work. I think about the valuable lesson I have learned about controlling audio in the field. Individual microphones for each interview and conduct the interview in a quiet location. Had I been producing the documentary for a client or another producer, I might have found myself out of a job. The story and visuals are worthy of this retake and I am going to get it right this time.

This has not been a good festival year for my work. My documentaries have not been accepted into one competition so far. The AMPS competition is looming. As the festival chair for the past two years it seems a little strange not to be doing it this year. I have a short piece regarding two artists. Should I enter it? What if it didn't place? The same arguments still exist out there regarding amateur versus professional. I wish the new festival director all the best in running this year's competition and I look forward

ward to seeing the winning productions.

Thank you to everyone who have been submitting articles. They are great additions to our newsletter, please keep them coming.

As always, you may e-mail me at mattj@cameron.edu.

## Continuity

Roger Garretson

I was reading a book written by George Cushman called "Movie Making in 18 Lesson" and came away with a higher degree of respect for those folks that used to make movies a few years ago. Their life was so much harder than we now have it, audio recorded with film was difficulty, adding special effects was very difficult, editing was horrendous, film speed was so low, a huge amount of light was needed and the list goes on and on.

One chapter in his book is just as applicable today as when it was written (1971), the topic is Continuity.

Let me quote:

"There are many kinds of continuity in motion picture making, but we shall confine our discussion to only 12 of them, which are:

1. continuity of story or theme
2. continuity of subject matter.
3. continuity of thought
4. continuity of interest
5. continuity of time

*Continued on pg. 4*

# TECHNICAL

## Jim Beach.

**VIDEO GOES TO WAR** Whatever your views about the war, If you watch the TV news of the war, you must be amazed at the live and essentially real time scenes.

The embedded correspondents talking to us on **videophones** are not entirely new. We saw it once in awhile, in Bosnia and a bit more in Afghanistan. I wrote an article about the use of videophones some time ago when it was first used in Afghanistan. Jerky pictures notwithstanding it gives us a presence never before achieved by war correspondents. Now it is everywhere. Even President Bush uses it to confer visually with world leaders.

- Why is it so jerky? Well it isn't, if the subject in focus and the background is not moving much or fast. That is because the frame rate, number of frames or pictures per second, must be greatly reduced from the 30 frames per second we are used to with our NTSC video or 25 frames per second in the PAL system used in the United Kingdom and most European countries. With not much motion the digital picture does not have to be redrawn as frequently and less digital data is required.
- The reason slower frame rates such as 15 or even much slower are used is to reduce the vast size of the file of digital data needed to transmit each frame of a video picture. This digital file or data must be transmitted along either landlines or by radio to local receivers for onward transmittal to us via satellite. The speed and volume of data is limited by the available bandwidth and other technical factors. Think of it as pouring sand through a funnel;

you can only get so many grains of sand through per second.

- Why are the pictures so grainy? Because of the limitations noted above, each element of the picture is larger than regular we usually see on TV. In other words the resolution of the picture is much lower than the TV picture we are used to seeing. The difference in resolution is much greater than the difference between DV and VHS.
- Jerky and grainy or not, the pictures from these videophones bring the battlefield right into our home TVs in a manner never before possible.
- The regular television pictures you see are either from fixed sites or the military equivalent of the mobile TV news vans we see at every news event. They use bulky TV transmitters, too heavy for field use, to contact a satellite for onward transmission to us.
- The above hasn't much to do with our hobby of moviemaking. However in terms of videography it is interesting to see how well the video pictures from moving trucks, tanks and Humvees are stabilized.
- We are used to the weatherman video tricks of zooming around Southern California with 3D maps to show us our weather forecasts. But satellite image maps we see on the TV war news, when the specialists and retired military officers try to explain the war's progress, are really fascinating.
- These views of the Iraqi terrain are from satellites and are very current. They have resolution sufficient to clearly see cars in the streets of Baghdad when they zoom in. Through the magic of computer manipulation these satellite views can be zoomed in and out and panned around or rotated. Zooms can range from the area of the Middle East to residential streets and buildings in the cities of Iraq. They are not moving pictures but the way they are zoomed and moved they almost seem like real time moving pictures.
- I was particularly interested because my latest movie project utilizes satellite images of sites around the world, which I captured from the Internet. I use them to orient various travel movie scenes. They are static views and nowhere near the resolution of these news scenes. When I zoom them in close they soon become pixilated
- I noted the Logo on one of the TV scenes and looked it up on the Internet and found that a program and similar scenes are available commercially. Available scenes are listed and many are updated frequently. I don't know that the Iraqi scenes are available.
- I may order the program to see if I can use it to make a follow on version of my "Planet Earth" movie, not with the Iraqi area of course. I'm afraid though that the learning curve may be more than I want to take on. If you are interested in this program the web site is: [www.earthviewer.com](http://www.earthviewer.com). They offer programs for personal, education, and commercial use.
- This probably does not interest most amateur moviemakers, but for those of us who have limited ability to go out and shoot real video scenes, it might be of interest to use with some of your older footage.

# NAB Report

Matt Jenkins

**E**very year the National Association of Broadcasters holds a huge convention in Las Vegas. While I attended this year's event, this story actually starts the week before in Tulsa, Oklahoma.

Every year the Oklahoma Association of Broadcasters holds an annual convention that includes the states broadcasting college students. As president of the Oklahoma Broadcast Education Association, I was included in this year's planning and execution of the student day. The day went well and I found myself seated during the lunch at the speaker's table with David Layer, an engineer with the NAB and Eddie Fritz, President of the NAB. Fritz has been the president of the NAB for over twenty years, leading the growth of the annual convention from 25,000 attendees to 92,000 attendees in 2002.

Eddie was cordial but distant. After all who was I? An unknown academic from a no-name town in Oklahoma. However, I had met the engineer, David Layer before and I was relating an engineering story regarding a friend of mine who lives in the Mississippi Delta.

Suddenly, Eddie Fritz, came alive. Apparently he started in radio in the Delta and we knew many of the same people. So I wasn't such an unknown after all!

NAB is known for being a venue for showcasing new and innovative products. This year the big announcement is the release of Final Cut Pro Edition 4. I managed to see a Final Cut Pro 4 demonstra-

tion and all this AVID user can say is WOW!

Included in the demonstration was a new "live titler." The user can select pre-created movement for the graphics. Although, it was pointed out to me later that this exists in earlier versions of Final Cut Pro, I was still impressed. Also demonstrated was a new music creation program. The user can select drum tracks, bass tracks and assorted instrument tracks and easily manipulate them to fit the style and feel of the production.

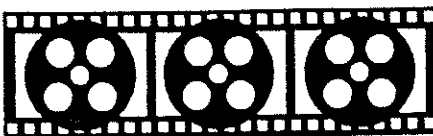
A new DVD authoring program was also unveiled. It is my understanding that this is separate from the Final Cut Pro editing program. However, it was an impressive program in its own right, allowing the user to create intricate menu pages for the DVD. Final Cut Pro will take you from initial edit to final mastered DVD.

The down side was that Apple didn't provide any spec sheets. Interested people had to register for an after-convention contact. Also, I will say that there were more people at the AVID booth than at Apple.

In other NAB news, in a NAB interview, Eddie Fritz indicated an all-star line-up of speakers including Barry Diller, Michael Eisner, Cokie Roberts and Don Hewitt. I would have loved to hear Hewitt speak after his recent removal from "60 Minutes."

This year marked the first time that the entire convention was housed under one roof at the Las Vegas Convention Center. So the shuttle bus ride to the Sands Convention Center was no longer necessary.

While I didn't see Eddie Fritz at the NAB, it was interesting to visit the convention.



*Continued from pg 2*

6. continuity of mood
7. continuity of build-up
8. continuity of suspense
9. continuity of lighting (and exposure)
10. continuity of character
11. continuity of location and background
12. continuity of action

These twelve kinds of continuity could be divided into three general classifications or groups. The first five are psychological and relate to our understanding of a certain situation. The next four are emotional and affect the audience in that manner.

The last three are visual, for primarily we see them.

It is surprising that in most discussions of film continuity, only the twelfth-continuity of action- is considered. This is an important one, true, but a film that possess only continuity of action can still be a worthless effort."

I am not going to try to quote all of George's narrative, because it is several pages long, but here are some important points as he presents them.

Story- confine your action to what is included in the story and cut everything else.

Subject Matter- "Continuity of subject matter deals mostly with a specific sequence, whereas continuity of story or them refers to the whole film."

Thought- Continuity of thought suffers when too many cutaways or similar devices are used.

*Continued on pg 6*

# ANNOUNCING THE EVENT OF THE YEAR

Joint Festival for  
**TEN BEST of the WEST (TBW)**  
**AMATEUR MOVIE MAKERS**  
**ASSOCIATION (AMMA)**  
**AMERICAN MOTION PICTURE**  
**SOCIETY (AMPS)**

October 9-11, 2003  
Holiday Inn, Buena Park,  
California

The Southern California Association of Amateur Movie Clubs (SCAAMC) has BIG plans for you! An entertaining, educational and informative program has been scheduled.

Activities will include presentations by exceptional speakers, well-versed and experienced in film/video production techniques, creativity and equipment use. There will be screening sessions throughout the festival to present films and videos from all of the individual contests. In addition to all award-winning movies, an assortment of the entries from each contest will be shown.

Something new is being offered to those attending the festival this year. SCAAMC will be hosting a special contest. Come early, bring your camcorder and during the day on Thursday, October 9, make a two-minute (or less),

on-the-spot video of the replica of Independence Hall located at Knott's Theme Park. The entries will be screened and judged during the festival. Sign up for the world famous chicken dinner at Knott's, too. See separate flyer for details.

Our event will culminate at the Saturday evening Banquet where Contest Awards will be presented by each organization. The whole weekend will be a great time to make new friends and renew old acquaintances while you socialize with your fellow film/video enthusiasts.

To keep costs down, breakfasts, lunches and Friday dinner will be on your own. The hotel has a restaurant, and there are several eateries nearby. We'll have restaurant information in your registration pack when you check in with us.

We are offering you an outstanding value for this event – Only \$35 (US) per person for registration, if postmarked by September 24, 2003 (\$40 after 9/24). See the Registration Form for further price information.

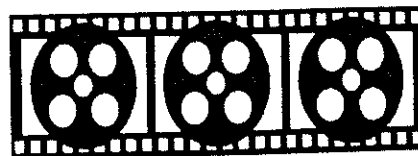
The festival location is the Holiday Inn Buena Park Hotel & Convention Center, 7000 Beach Boulevard, Buena Park, CA 90620. Phone is (714) 522-7000. We have a special TBW room rate of \$69 per night. Ask for the Ten Best of the West convention

rate. Make your reservations by September 18, 2003. If you want to be close to our meeting room, request the building with the Penthouse – because that's where we'll be.

Before or after the festival, there are plenty of things to do in the Southern California area. Our hotel has a shuttle to several tourist attractions in the neighborhood, including Knott's Theme Park. Here are some suggestions of other venues – Disneyland and the new Disney California Adventure and Downtown Disney – Medieval Times Dinner and Tournament – The Queen Mary – Aquarium of the Pacific – Universal Studios – Richard Nixon Library – Gene Autry Museum of Western Heritage – Tour city sights such as Hollywood, Beverly Hills, Olvera Street, the Sunset Strip, Farmers Market – the Getty Museum – Catalina Island – and on and on.

Need more information, contact: Dicie Sizemore,  
4515 Toucan Street,  
Torrance, CA 90503 –2023  
(310) 371-2636  
sizepartyof2@dellepro.com

Or: Roger Garretson,  
30 Kanan Road, Oak Park,  
CA 91377-1105  
(818) 706-8136  
rgarretson@aol.com



# Amateur Vs. Pro

Walt Gilmore

**H**aving spent some twenty years in the film business and now working as an amateur I am constantly asked, "How would the Pros do it?" or more basically, "What is the difference between an amateur and a pro?" To me, Movie Making is story telling and there is no difference in a good amateur movie or a good pro movie except for the scale of the story telling.

In a professional environment there is money available, lots of money. I mean the last feature I worked on was a "little" film with a budget of only three million dollars. With the manpower that money can buy, you would expect a great movie, but it wasn't. And for that film we had a cast of name actors, a crew of hundreds of people and especially built sets.

So as amateurs we don't have the money or the manpower to do big, controlled scenes but we have an advantage over pros. That advantage is that we control everything in the film directly and can do anything we can imagine exactly the way we want.

The pros start with one person's idea written into a script. That idea is sold to producer who asks for changes as he sees the story. The producer hires a director who has his changes and they hire actors who bring their changes to the characters in the story. Then there is the cameraman, wardrobe people, prop persons, etc. all who see the story slightly differently from the original writer and make small contributions which sometimes all come together to make a great movie but often ends up making a

bad movie.

The only thing that saves a movie is good story telling and either a pro or an amateur can tell a good story. In the case of a pro film, the story teller can be any one or a combination of key people keeping every member of the cast and crew doing their very best to tell that story, on film, as well as it can be. And any amateur can do the same, if they can start with a good, clear story and make each shot and scene as clear and correct as it can be.

That means that each shot is not "close enough" but is "right." If the pan is not smooth do it again - right. Each cut should be a transition, which leads to the next shot seamlessly. But most importantly each shot must lead the audience through the story. The music, the narration, the sound effects and the dialog must all work together and lead the audience through the story.

One of my own one-minute videos involved two flags. That one-minute production took five days to shoot before I felt it was "right." The basic problem was to "animate" the two flags. My first two ideas did not work well; only 3 cuts from the first day's shooting are in the final cut. Four additional day's work each added a few angles to the film until I managed to catch the flags movement in "lifelike" moments. This was a luxury I had as an amateur over a pro who has to produce a set number of minutes of story each day with costs running thousands of dollars a day.

There is one area where a pro can teach us amateurs - take criticism as a learning tool NOT as a personal insult. There is an old, old saying in the industry: "It's ONLY a movie!" Often I see amateurs, some very good, who can only see one way to put a film together - their way. Well, sometimes not everyone follows my way of telling a story. Hearing another's concept of what I am trying to say can show me where I have lost the audience. Now this information

does not necessarily tell me how to fix it but it will show me where I have a problem and where I need to make the story clearer. Maybe a scene or shot needs to be extended; perhaps a confusing shot needs to be dropped; would changing the order of shots be clearer; or is a closer angle needed for emphasis? Fortunately, we have many, many ways of telling a story in our bag of tricks.

And this is something we can do as well as any pro; all we have to do is use our imagination to tell our story.

## *Continued from pg 4*

**Interest-** Keep the interest of the viewer in mind and don't switch from point to point.

**Time-** also called chronological continuity and if it isn't correct can cause a lot of trouble.

**Mood-** Continuity of the mood being established is essential if that mood is to be seriously felt by the audience.

**Build Up-** Similar to Mood, but here we relate to the method of achieving the emotional peak we are after.

**Suspense-** Much like mood and build up must be maintained by consistent scenes that relate to the desired objective.

**Lighting and Exposure-** A lack of consistent lighting and/or exposure can destroy the true feeling and continuity.

**Character-** Characters should be created promptly, and all their actions and deeds should be consistent with the character.

**Location-** Must be consistent from scene to scene.

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(Continued from page 1)

tions, but aimed at the professional user.

What have I done so far? My biggest task is logging shots on tapes so I set to work to catch up on this seemingly never ending task. Put the tape in the player, open up CatDV and then Live Capture, manually start the player and then hit start in the Live Player window, go and have coffee. At the end of the hour save and I have a mountain of information about each clip plus a lo-res playable mini-picture and sound. Each clip starts with a "Poster" frame that identifies the clip visually, if I don't like the frame selected I can change it. Then laid out in a printable table under a range of headings are the obviously useful information, t/c in, t/c out,

length of clip, date shot, frame rate, aspect ratio, aperture etc, etc. Plus a mountain of information that meets more arcane needs. Click on the individual clip in the table and another window opens in which the Preview can be played back and comments added, my own numbering applied and the poster frame changed. When all is complete then I write to a CD R for storage and print out the table - there are a number of alternative of layouts available. Want to find a shot of a deer in a canyon? Check the printouts, identify the reel number e.g. 235, put the CD in the computer, open CatDV, open reel 235 select the shot, open the preview and play. No racing back and forth along tapes, no wear on heads and transports.

The files are amazingly small, a one hour tape with all the data and the compressed picture and sound is a file of just 290 kilobytes (yes I do mean kb). At first I thought that the files were referencing information on my hard drives, but no, when cleaned of all vide/sound information the review picture/sound files played back perfectly from my CD R store of CatDV files! I was surprised at how small the files are so contacted CatDV who were equally surprised, so no explanation but it works for me.

I am at the early stages of using the program and have just logged about 15 tapes so far but I can see its potential and recommend it if you are faced with a mountain of DV tapes and want to know what you have on them.

## Upcoming Festivals

Close Date	Festival Name and address for forms	Open to:	Subject	Format	Time Limit	Entry Fee	Award	Show Dates
May 31, 2003	Guernsey Lily Film Festival % Peter Rouillard, Moneta, Marette Road, St Martins, Guernsey, Channel Islands, GY4 6LB e-mail <landoz@guernsey.net>	ABC D	G	QMN in PAL ONLY film JH	30 min	£7	UVW	Oct 3-5 2003
Jun1, 2003	Cotswold Int'l Film & Video Festival England Visit <a href="http://www.cotswoldfilmvideofest.co.uk">www.cotswoldfilmvideofest.co.uk</a>	ABC DE	G	NTSC M PAL QMN Film HJ	20 min AB 25 min C	\$12 A \$7 B \$18 C	VU	Sept 5- 6,2003
July 31, 2003	PSA Int'l Video Festival % Wm. Ricks 3608 Tallison Terrace Austin, TX 78704-7022	A only	G	M	20 min	\$10 no return \$18 for two entries	WX	Sep 5, PSA conven tion
N/A Not Announced or not available								
A Amateur B College Student C Hi Sch or Grade School	D Independent E Professional F Restricted	G Open	H S 8 J 16mm K Other L 3/4" M VHS	N SVHS O 8mmvid P Hi 8 Q MiniDV R Digital8	S Regional T exceptions U Cash V Trophies	W Certificates X Other Award Y Approximate Z It varies	xx Members yy Non Member	

*continued from pg. 6*

**Action-** Continuity of actions demands a specific order, and a different order breaks the continuity.



*From the Secretary:  
Your dues expiration date is listed on the mailing label. Your prompt payment of dues would be greatly appreciated.*

Visit our web site  
[www.angelfire.com/movies/amps](http://www.angelfire.com/movies/amps)

**APPLICATION FOR MEMBERSHIP  
AMERICAN MOTION PICTURE SOCIETY**

I Would like to Join the Society:  
Dues USA: (includes - Movie Maker) \$ 10.00  
Dues Canada: (includes. - Movie Maker) \$ 12.00  
Dues-Foreign: (includes - Movie Maker) \$13.00

Enclosed \_\_\_\_\_

NAME: \_\_\_\_\_

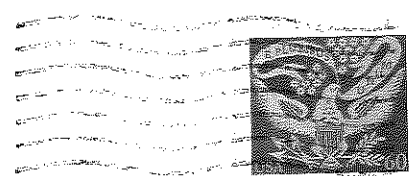
ADDRESS : \_\_\_\_\_

CITY, STATE, ZIP: \_\_\_\_\_

E-MAIL ADDRESS: \_\_\_\_\_

Mail to: AMPS, 30 Kanan Rd., Oak Park, CA 91377-1105

From:  
American Motion Picture Society  
30 Kanan Road  
Oak Park, California  
91377-1105



Dr. Matt Jenkins-Comm. Dept 06/01/03  
2800 W. Gore Cameron University  
Lawton OK 73515





Registration  
for the  
Annual Festival of Amateur Videomakers  
sponsored by  
*Amateur Movie Makers Association*  
*American Motion Picture Society*  
*Ten Best of the West*  
October 9-11, 2003

I am interested in attending the annual festival of amateur videomakers at the:

Holiday Inn, Buena Park \$69/night, single or double  
7000 Beach Blvd. (Reservations must be made by Sept. 18<sup>th</sup> to receive the special rate)  
Buena Park CA 90620  
(714) 522-7000 Fax (714) 522-3230

*Be sure to tell the hotel that you are attending the "Ten Best of the West" convention to obtain the special discounted rate.*

Registration \$35.00/person  
\$40.00/person after Sep 24th

Banquet (Saturday night) \$30.00/person Filet Mignon and Breast of Chicken  
*Includes: Tossed green salad, fresh seasonal vegetables, potatoes, rolls/butter, dessert, and coffee or tea, tax & tip*

**Optional activities:**

Knott's Berry Farm admission	\$22	(regular admission is \$42)
Knott's famous chicken dinner (Thursday night)	\$16	

*Includes: Chicken, mash, potatoes, biscuits, rhubarb compote, soup or salad, vegetable, tax & tip)*

Send reservations to: Ten Best of the West  
% Roger Garretson  
30 Kanan Rd.  
Oak Park, CA 91377-1105  
E-mail: [rgaretson@aol.com](mailto:rgaretson@aol.com)

(cut and mail)

**Please make the following reservations:**

Registration	_____ people @ \$35.00	<i>Postmarked before Sept 24th</i>	\$ _____
"	_____ "	40.00 <i>Postmarked AFTER Sept. 24th</i>	_____
Banquet	_____ "	30.00	_____
Knott's Berry Farm	_____ "	22.00	_____
Chicken Dinner (Thurs)	_____ "	16.00	_____

Total enclosed \$

Vegetarian dinners available on request (Make checks out to: Ten Best of the West)

Name \_\_\_\_\_ Spouse \_\_\_\_\_  
please print as you wish it listed on the name badge(s)

Address	City	State	Zip
---------	------	-------	-----

E-mail \_\_\_\_\_ Phone number \_\_\_\_\_

# TEN BEST OF THE WEST

## Contest Entry Form for 2003

(Use a separate entry form for each film/video submitted)

Sponsored by the Southern Calif. Ass'n of Amateur Movie Clubs (SCAAMC)

**Final date for entry August 29, 2003**

I hereby submit the following film/video for consideration in the *TEN BEST OF THE WEST* Contest for 2003

Title of Film or Video \_\_\_\_\_

SPECIAL INSTRUCTIONS (Specify and check all that apply)

Film Format: ( ) Super 8 ( ) 16mm

Projection speed \_\_\_\_\_ frames per sec Screen time \_\_\_\_\_ minutes

Sound: ( ) magnetic ( ) optical

Video Format: ( ) VHS ( ) SVHS ( ) 8m ( ) Hi8 ( ) Mini DV SP Speed only

Sound track: ( ) Normal (mono, linear) ( ) hifi (Stereo)

**My submission of the above film/video acknowledges my acceptance of all Contest Rules, especially 7 & 8.**

Date \_\_\_\_\_ Entry Fee (First entry) US \$ 10.00  
(Second entry) 5.00

Signature of entrant \_\_\_\_\_ Return postage (\$5.00) US \$ \_\_\_\_\_

Clearly printed name of entrant \_\_\_\_\_ Total Amount enclosed US \$ \_\_\_\_\_

Street address \_\_\_\_\_

☐ I will pick up my tapes at the convention

City \_\_\_\_\_ State/Prov \_\_\_\_\_ ZIP \_\_\_\_\_

*For TEN BEST Committee use only*

e-mail \_\_\_\_\_

Entry returned by \_\_\_\_\_

Date \_\_\_\_\_

**Make all checks payable to "SCAAMC"**

**ALL FEES IN US DOLLARS**

**FINAL DATE FOR RECEIPT OF ENTRIES IS AUGUST 29, 2003**

**THE TEN BEST WINNERS AND HONORABLE MENTION MOVIES WILL BE SHOWN AT THE**

**AMMA, AMPS, TBW FESTIVAL**

**BUENA PARK, CALIFORNIA**

**OCTOBER 9-11, 2003**

*Questions regarding entries may be directed to Pat Morgan <pamorg@pacbell.net>*

Shipping label

CONTENTS: MOTION PICTURE FILM/VIDEO

From

Return label

CONTENTS: MOTION PICTURE FILM/VIDEO

From: Ten Best of the West

32076 Waterside Lane

Westlake Village CA 91361

TO:

To: Ten Best of the West  
% Pat Morgan  
32076 Waterside Lane  
Westlake Village CA 91361

# TEN BEST OF THE WEST

## 48<sup>TH</sup> Annual Film/Video Competition

Sponsored by the Southern Calif. Assn. of Amateur Movie Clubs (SCAAMC)

### Competition Rules 2003

1. The Contest is open to any amateur producer whose legal home address is in any of the following States or Provinces Alaska, Arizona, Arkansas, California, Hawaii, Idaho, Iowa, Kansas, Louisiana, Minnesota, Missouri, Montana, Nebraska, Nevada, New Mexico, No. Dakota, Oklahoma, Oregon, So. Dakota, Texas, Utah, Washington, Wyoming, British Columbia, Alberta, Saskatchewan or Manitoba.

2. The Contest is held in October 2003 in Buena Park, CA

3. All film must be in the hands of the Contest Chairman on or before August 29, 2003. The term "Films" herein includes film and video media.

4. Films entered into the contest shall not be held for more than 45 days and after closing date for entries without the permission of the owner of the film.

5. The SCAAMC will present a Certificate of Merit to each contestant whose film is selected as being among the Ten Best. An award will also be given for the most humorous entry, whether or not it places in the Ten Best. Honorable Mention Certificates may be given for films judged excellent but not one of the Ten Best. All contestants will be given the judges comments and a complete list of all entries with the names of their producers.

6. No film shall be duplicated or copied in any way without the written permission of the owner of the film.

7. All Films entered shall be considered to have been amateur in intent, shall have been made solely for fun and pleasure with no profit motive in mind, and shall not have been subsidized in any form. Films made during a course of study in film or video production in a college or university leading to a degree are not eligible.

8. The producer must not receive payment, nor make payment to others for work on the film. (Laboratory processing, duplications, magnetic striping, or printing of optical tracks are acceptable.) Any professional (copied or purchased) footage used must not exceed 10% and must be acknowledged in the credit titles. If, after the contest, it is found that the producer's statements are erroneous in regard to amateur intent or financial assistance, the award will be recalled. The recall and the reason for the recall are to be published, and all associations or clubs are to be notified.

9. The SCAAMC will inquire of each entrant, on the entry form, if the requirements of Rules 7 & 8 have been met.

10. Films by groups of amateur film/video club members may be entered in the Contest, providing all individuals

connected with the film's production come under the status described in Rules 7 & 8.

11. Neither the SCAAMC nor the judges they select shall discriminate in any way on the acceptability of silent or sound, color or black and white, film gauge or video format, nor of classifications such as travel, documentary, scenario, special effects, or animation. Entries on video tape and film are equally acceptable in this competition. Film formats are limited to Super8, and 16mm. Video formats are limited to VHS, S-VHS, HI-8, 8mm, Mini DV, recorded in the NTSC system in Standard Play (SP) speed. Video entries must be exclusively video originated. Each entry must be recorded on a separate video cassette.

12. All films entered shall have titles and credits.

13. Films that have previously placed in a Ten Best competition or received Honorable Mention cannot be reentered.

14. No producer may enter more than two entries.

15. The SCAAMC shall immediately acknowledge to the contestant, by card, letter or e-mail, the receipt and arrival condition of the entry.

16. The entrant shall pay a fee of \$10.00, in US dollars, for the first film and \$5 for a second entry. The entrant shall also pay return postage if the entries are to be returned.

17. Films are limited to a maximum of viewing time of 15 minutes.

18. All sound films must be sound on film.

### JUDGING

A. The judges shall be asked to select what they consider to be the ten best films submitted and those eligible for any special award.

B. The SCAAMC shall not impose on the judges any point or scoring system. The judges are to judge the films in a manner of their own choosing.

C. The Ten Best films are not ranked in any order. All films shall be rated equally.

D. In all cases, the decision of the judges is final.

E. The names of the judges shall be published at the time the awards are made known.

Although all reasonable care will be exercised in the use and handling of entries, neither the TEN BEST OF THE WEST Contest Committee or the SCAAMC will be responsible for the loss of or damage to films or video tape

**FINAL DAY FOR RECEIPT OF ENTRIES IS August 29, 2003—Use a separate entry form for each film**

# 2003 INTERNATIONAL AMATEUR MOTION PICTURE FESTIVAL

## AMATEUR MOVIE MAKERS ASSOCIATION

Convention in Buena Park, California, October 9, 10 & 11, 2003

Use separate form for each movie entered. This form may be copied

Name of Entrant (Individual or Group/Club, to be used on award) \_\_\_\_\_  
 Street Address \_\_\_\_\_  
 City \_\_\_\_\_ State/Province \_\_\_\_\_ Postal Code \_\_\_\_\_ Country \_\_\_\_\_  
 Phone Number \_\_\_\_\_ e-mail \_\_\_\_\_

Production Title \_\_\_\_\_  
 Running time (Maximum 20 minutes including titles) \_\_\_\_\_ minutes \_\_\_\_\_ seconds  
 Completion Date (Must be after October 1, 1998) \_\_\_\_\_  
 Format must be one of the following (NTSC only). Please circle one: VHS, SVHS, 8mm, Hi-8  
 Video sound must be one of the following. Please circle one (not two): Normal (linear) Hi-Fi Silent  
 Type of Movie. Please circle all that apply: Story Comedy Tragedy Mystery Illustrated song or poem Drama Travel  
 Documentary Instructional Nature Animation Experimental Event Movie Family Other \_\_\_\_\_  
 I do \_\_\_\_\_ do not \_\_\_\_\_ consent to copying my entry to videotape by AMMA for distribution to members \_\_\_\_\_ and others \_\_\_\_\_  
 I do \_\_\_\_\_ do not \_\_\_\_\_ want to receive judges' comments on my entry

### Entry fees must be in United States funds made out to AMMA

AMMA member first entry	\$10. _____	Send entry(ies), payment(s) and entry form(s) in the same package
Additional member entries (each)	\$ 5. _____	TO ARRIVE BETWEEN JUNE 1 <sup>st</sup> and AUGUST 25, 2003.
*Nonmember first entry	\$20. _____	Entries arriving after August 25 <sup>th</sup> will not be accepted.
Additional nonmember entries (each)	\$10. _____	SEND TO: <b>BILL LEEDER</b>
Return postage (up to 3 videos)	\$ 5. _____	<b>2615 W. 97<sup>th</sup> Street</b>
TOTAL	\$ _____	<b>Evergreen Park, IL 60805-2731</b>

(Tel: 708-425-0957 or e-mail: leeder80@juno.com)

Please indicate disposition of your entry after the Festival:

Return to me, postage is enclosed \_\_\_\_\_, I will pick up at Convention \_\_\_\_\_, Do not return \_\_\_\_\_.

I have read the AMMA 2003 contest rules on the other side and agree to be bound by them. I understand that noncompliance with any of the rules may result in disqualification.

Date \_\_\_\_\_ Signature \_\_\_\_\_

\*I wish to become an AMMA "Instant Member" and have enclosed a second check, made out to AMMA, for \$25.00 to cover dues from this date to August 31, 2004 (\$35.00 to include a second member in the same household). I understand that this "Instant Membership" allows me to pay reduced "AMMA member" category Festival entry fees, puts me on the AMMA Magazine mailing list and gives me all the rights of AMMA membership except eligibility for the Oscar Horovitz Memorial Award in 2003.

Date \_\_\_\_\_ Signature \_\_\_\_\_

**INTERNATIONAL AMATEUR MOTION PICTURE FESTIVAL  
AMATEUR MOVIE MAKERS ASSOCIATION (AMMA, formerly SAVAC)  
RULES – 2003**

1. The contest is open to all amateur movie makers everywhere who create non-commercial motion pictures as defined below.
2. Each entry must be a non-commercial motion picture made for pleasure and/or creative satisfaction by a club or individual producer who had no financial or commercial objective for making the movie; that has not been the basis for any commercial agreement; has not been subsidized, sponsored, or granted finances by any private, public, government, or charitable organization(s); was not made as a "showcase" to advance a professional career; and was not made as part of a degree program during a course in motion picture production at a college or university.
  - 3.1 Best Motion Picture Awards, the number to be decided by the judges, will be given to those movies judged worthy.
  - 3.2 The Oscar H. Horovitz Memorial Award will be presented to the best motion picture by an AMMA member of at least one year's membership.
  - 3.3 Honorable Mention Certificates may be given to those movies which the judges consider excellent but not "best".
  - 3.4 The judges, at their discretion, may award special prizes for separate aspects of movie making.
  - 3.5 Any entry may win more than one award.
  - 3.6 The name which appears as entrant on the entry form will appear on any awards.
- 4.1 Entries must have been completed after October 1, 1998.
- 4.2 Video entries may be in VHS, S-VHS, 8mm or Hi-8 format, NTSC only. Sound may be in Standard (normal, linear, mono) track or Hi-Fi, but not both.
- 4.3 To protect your video material, provide a leader of at least 30 seconds of black, color bars or graphics.
- 4.4 Do not send original or edited master tapes.
- 4.5 Motion pictures which have previously won an AMMA or SAVAC contest award of any kind are ineligible to be entered. Motion pictures that failed to win in a first attempt may be entered again one time only.
- 4.6 Entries may not contain "Award" leaders.
- 4.7 Each entry must be on a separate cassette with no other material and must have a separate entry form. Copies of the form are acceptable.
- 4.8 Title, name and address must be on each tape.
- 5.1 All entries must be available for exhibition at the annual AMMA convention in Buena Park, California, October 9, 10 & 11, 2003.
- 5.2 AMMA reserves the right to copy any or all entries for exhibition and/or educational purposes.
- 5.3 The producer is responsible for all necessary copyright clearances for material used in the entry.
- 6.1 Entries for the AMMA 2003 Contest will be accepted from June 1 to August 25, 2003. Entries arriving after August 25<sup>th</sup> will not be accepted.
- 6.2 An entrant may enter no more than three entries.
- 6.3 Entries should be mailed First Class, Priority Mail, or equivalent. Do not send entries by United Parcel Service, registered mail or any way that requires a signature. Receipt of entries will be acknowledged promptly.
- 6.4 Entries which are to be returned to the sender should be in packaging which can be reused or with return packaging enclosed with the entry.
- 6.5 AMMA will return entries only if the return postage fee has been paid.
- 6.6 AMMA will exercise reasonable care in the handling and use of all contest entries. Nevertheless, neither AMMA nor its agents will be responsible for loss or damage to entries.
- 7.1 All entries will be judged in the format submitted.
- 7.2 Entries will be judged by a panel of several judges. The panel's decisions will be final. There is no appeal.
- 7.3 Winning movies will be announced at the Convention. Winners will also be published in *The AMMA Monitor*.

(This form may be copied)

FINAL DATE  
FOR ENTRY  
August 31, 2003

# American Motion Picture Society

presents

The

AMERICAN INTERNATIONAL FILM & VIDEO FESTIVAL



74th Consecutive Year

A separate form is required for each entry. **Please print**

Name \_\_\_\_\_

(As you wish it to be printed on any award)

Address \_\_\_\_\_

City, State/Zip code \_\_\_\_\_

Postal Code \_\_\_\_\_ Country \_\_\_\_\_

E-mail address \_\_\_\_\_

(For entry confirmation use)

Title of your production \_\_\_\_\_

Running time \_\_\_\_\_ Amateur \_\_\_\_\_ Independent \_\_\_\_\_

Type: Documentary \_\_\_\_\_ Nature \_\_\_\_\_ Scenario \_\_\_\_\_

**ALL VIDEO MUST BE IN NTSC ONLY**

VIDEO VHS \_\_\_\_\_ SVHS \_\_\_\_\_ Hi8 \_\_\_\_\_ MiniDV \_\_\_\_\_

FILM 8mm \_\_\_\_\_ S-8 \_\_\_\_\_ 16mm \_\_\_\_\_

SOUND Optical \_\_\_\_\_ Magnetic \_\_\_\_\_ Tape \_\_\_\_\_

Return the judges comments? Yes \_\_\_\_\_ No \_\_\_\_\_

## ENTRY FEE PER ENTRY

FIRST ENTRY \$ 10.00  
EACH ADD'L ENTRY 8.00

RETURN POSTAGE (each) 4.00  
(US only)

NEW AMPS MEMBERSHIP (USA) 10.00  
(Optional)

TOTAL ENCLOSED \$ \_\_\_\_\_

Payment must be made in U.S. funds. Checks, bank drafts, or money orders must be cashable at U.S. banks.

Make payable to:

American Motion Picture Society

The optional AMPS membership includes the "Movie Makers", a bimonthly newsletter.

Entries without return postage will be placed in the AMPS library.

Special instructions \_\_\_\_\_

I have read the Festival Rules and Regulations on the back of this form and I agree to abide by them. I hereby affirm that all information I am submitting is true and correct. I understand that I am to pay return postage charges if I wish my tape or film returned and I have enclosed sufficient funds for that purpose.

Signed \_\_\_\_\_

From Melinda Stone  
740A 14th Street #387  
San Francisco CA 94114

To \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

From \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

To Melinda Stone  
740A 14th Street #387  
San Francisco CA 94114

Mailing Labels

THE 74th CONSECUTIVE  
AMERICAN INTERNATIONAL FILM AND VIDEO FESTIVAL

## DEFINITION OF CLASSIFICATION

**AMATEUR** -is composed of productions made solely for fun and pleasure with no profit motive in mind, have not been financed nor funded by an outside source, and have not been subject of any sales or rental agreement prior to entry in the Festival and have not been made as a part of a college course leading to a degree. No one working on any aspect of the production may receive pay for their services. Entries may be made by more than one person, such as a club, providing the non profit condition remains.

**INDEPENDENT**- is composed of productions that comply with Amateur, except have been financed or funded by an outside source and/or have been produced as a part of a college course leading to a degree.

## ENTRY RULES AND REGULATIONS

1. The Festival is open to all motion picture makers through out the world. Previous entries may not be reentered.
2. Entries may be film or video tape. See the reverse side for formats allowed. All video entries must be in NTSC.
3. Entries may be on any subject.
4. Entries may be up to 20 minutes in length, including credits.
5. Trailers indicating previous awards must be removed.
6. Copyright clearances, when necessary, must accompany the entries.
7. Only one entry on a video cassette is allowed.
8. Entries which the Festival Committee considers risqué or pornographic in nature will be judged but will not be screened at the Festival.
9. Use a separate entry form for each entry. This form may be photo-copied or duplicated by any process.
10. This form must be enclosed with the contest entry.

## ENTRY INFORMATION

1. Receipt of all entries will be acknowledged promptly.
2. While extreme care will be given to all entries, neither the Festival nor its sponsors can be responsible for damage or loss.
3. A list of the winning entries and their makers will be sent to each contestant.
4. The judges sheets will be sent upon request and enclosed with the return of your film/video when so indicated on the reverse side of this form.
5. Entries will be judged prior to and on the closing date for each class of entry. Entries not held for screening at the Festival will be returned promptly

and the winning entries returned as soon as the Festival screening has ended, .

Entries must be shipped postpaid with return postage enclosed. If return postage is not enclosed, the entry will be added to the Society's library.

Submission of an entry denotes acceptance of all Festival Rules and Regulations.

Unless the maker objects, this Festival may make duplicate copies of certain winning movies at it's own expense for non profit showing to amateur groups but the copyright remains the property of the movie maker.

## FOREIGN ENTRY SHIPMENTS

1. Entries should be sent by air parcel post.
2. Ask your local post office what information they require from you for mailing your entry to our Festival. Foreign regulations vary within each country.
3. You might also ask your post office of any special requirements for return of your entry.

**THE FINAL DATE FOR ENTRIES IS  
AUGUST 31, 2003**

*All entries must be received by that date!*

## PRIZES AND AWARDS

Plaques for the 1st, 2nd and 3rd place winners.

Certificates for the remaining Top Ten Entries

## SPONSORED AWARDS (Amateur only)

## CATEGORY SPONSOR

Best Editing	Jim & Hattie Beach
Best Story Picture	Roger & Evelyn Garretson

## OTHER CERTIFICATES FOR.....

Best Experimental	Best Club Production
Best Foreign Entry	Best Nature Entry
Best Documentary	